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Sai Thame

Sai Thamë is the universal principle of order. Order is fundamental to the traditional understanding of the cosmos. Indeed the very word cosmos (Greek *Kosmos*) means order, as opposed to *chaos*, which is its opposite principle. In Greek thought, the creation of the universe consists in bringing cosmos (order) out of chaos (disorder); in other words, order is equivalent to being itself. The modern scientist's definition of entropy, as derived from the second law of thermodynamics, carries precisely the same implication.

Cosmos, or order, also means beauty. Hence our word *cosmetic*, which means to make orderly, and hence to make beautiful. To understand this fully, we need to understand what beauty really is. The modernist believes that beauty is literally "in the eye of the beholder": that there is no such thing as objective beauty. Beauty is merely an accidental preference of the brain for certain sense-objects over others. The objects which the brain finds beautiful have no objective quality that makes them beautiful; it is just a question of subjective preference.

You will see how this view follows naturally from the idea that we have no sources of information beyond sense-impressions and the action of earthly reason (or earthly sentiment) upon them. Because the modern mind denies the solar Intelligence accepted and understood by all traditional peoples, it can conceive of no faculty which could perceive an objective universal quality such as beauty; nor can it conceive of the existence of such an objective universal quality.

For the traditional mind, all worldly beauty is the reflection of Divine beauty. Earthly things may participate to a greater or lesser extent in the absolute beauty of the Divine, and to that precise extent do we rightly call them beautiful or not beautiful.

Beauty and order are not precisely the same thing, but they are very closely entwined. The beauty-half of the equation rightly belongs to Sai Sushuri and the order-half to Sai Thamë. This is one reason why they are often said to be sisters.

The name of Sai Thamë, without a capital letter, is often used as a noun or an adjective. To say that something is thamë or athamë is to say that it is orderly or disorderly; but we must understand by this that we are speaking of its consonance or lack of consonance with the Universal Harmony, that which, in the words of an Aristasian Scripture, "holds the stars within their courses and a drop of dew pendant upon a blade of grass". This conception is neatly put in the Aristasian book *The District Governess*:

Harmony, Comeliness, Seemliness: such are the watchwords of Aristasian 'Law and Order'—a phrase from another land which would not be in the least out of place upon Aristasian lips, but would carry with it quite another colouring. All law, to the Aristasian, is akin to the laws of mathematics or of music — an expression of the underlying harmony of being; all order fundamentally the order of a dance, which is ultimately the great dance of the cosmos, presided over by Thamë, the Angel of Harmony. To an Aristasian, grace in the sense of 'gracefulness' is not a different concept from grace in the thealogical sense. They are intimately bound up one with another — and all of life is intimately bound up with them.

Sai Thamë is thus the Janya of royalty and authority. The Empress or the Queen in Aristasia rules not by her own authority, but as the administrator of the Golden Order (Greek *Chrysothemis*: *chrys* meaning gold and *Themis* being the Greek name for Thamë, the original feminine form of Jupiter). The royal function is to reflect the eternal and changeless Order of Being, as is seen in the movement of the stars, into our earthly polity. Since we are in the lower world of flux and change, adaptations and adjustments need to be made from time to time, to allow for changing conditions. If this were not the case, new laws would never need to be made and the first order could stay unchanged throughout history. However, law-making should be as minimal as possible. The task of the law-maker is not to re-shape the world according to her own ideas or those of her friends, but is more akin to the steering of a ship. Her job is to keep a straight course — the same course as that of her wiser mothers — despite the buffetings of wind and wave. If there were no wind or wave, no steersmaid would be needed, but in the lower world of flux and change, adjustments must sometimes be made *in order to keep our course*. That, to the traditional mind, is the whole art of politics. The idea of parties and of opposing political opinions, upon which the rajasic world bases its polity is due to the principle of Vikhë, or conflict, entering into a sphere that should belong purely to Thamë. This, of course, is precisely what one would expect to happen in the Age of Iron.

Politics is not the only sphere in which this takes place. Since the Eclipse, the attack on order of every sort (and on its sister-principle of beauty) takes place in every conceivable sphere from dress and speech to art and entertainment. The

attack on thamë in every area may be said to be the defining characteristic of the post-Eclipse world, and the restoration of thamë the heart-principle of Aristasia-in-Telluria.

If one word were to sum up the influence of Sai Thamë, that word would be harmony. In traditional philosophy, creation is often seen as an act of music. Thamë is literally the Music of the Spheres, the cosmic harmony that moves all things in their proper places and thus sustains them in being. For without that harmony, all would dissolve into chaos and nothingness.

Sai Thamë also governs rituals of all sorts, and thus the dance, which is not only the expression of harmony, but also, in its origins, of a ritual nature.

See Also

Thamë

Being in Thamë

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